
Problematic issues in constructing the common space of “knowledge societies”: resources of international cooperation in the field of culture.

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ABSTRACT

The article is devoted to the analysis of problematic issues of strategic lines' realization within the international cultural policy and management. New challenges of modern realities of coexistence require a change in the usual established format of policy in the field of culture, creativity of its semantic and instrumental capital, in particular a new view on the discourse of international management in the field of culture. International cultural cooperation is considered as a constructed and organized knowledge exchange process and experience of sharing this knowledge. In this context, cultural management is a fundamental organizational and practical component of the universalization of the new accumulated knowledge about the experience of harmonization between global and local. The article raises questions concerning the effectiveness of methods and mechanisms of knowledge transfer, the search for resources of international cultural cooperation for the creation, accumulation and sustainable development of joint cultural capital.

Keywords:

International cultural cooperation

cultural management

discursive space

knowledge

exchange of cultural experience

Introduction

Globalization, homogenization, universalization, convergence, standardization, on the one hand, localization, heterogenization, particularization, divergence, on the other - these multipolar processes with many scenarios and controversial consequences form united cultural map of the modern world. Both globalization and glocalization processes are necessarily accompanied by the intensification of the communicative sphere. The expansion of intercultural communication, with a lot of positive aspects, also is accompanied by the deepening of the problem of mutual understanding, cultural and information exchange due to the coverage of a large number of local cultures and their carriers. Interdependence is growing up, not only stimulating the dialogue, but also increasing conflict, the main source of which is not ideology, not economics, but - cultural features and differences. The latter are the least ones to change, and therefore they are more difficult to resolve or compromise (Huntington, 1993). It is clear that this intensification has revealed the importance of intellectual and informational quality of representatives and representations of the experience of coexistence of different cultures and their carriers

In addition, the newly acquired habit of maintaining "social distance", exacerbating the polarization of society as a whole, changes in attitudes towards "others" - generations, members of social communities, significantly affect the increase of "cultural distance", complicate the formation of a shared vision of reality prospects. At the same time, it has become clear to many people from different cultures that the world is confined and it is impossible to hide from dangerous challenges beyond their own, even closed, borders and developed economies. Besides, the strengthening of interdependence, due to the complexity and dynamization of the modern world, in which actors interact with different systems of values, interests and needs, highlights the problem of mutual trust, without which sustainable development is impossible. Therefore, against the background of globalization and glocalization processes, the formation of a stable strong internal basis for peaceful coexistence, change of the usual established format of the meaningful policy in the field of culture, including creation of new forms of cooperation and solidarity, based on the existing experience, - acquire great value.

Against the background of globalization, the pandemic and economic crisis have exacerbated

the crisis of the usual forms and mechanisms of international cooperation, their effectiveness in solving acute problems in supporting and promoting human solidarity and mutual understanding. Modernity has revealed the achievement of a critical level of capacity of certain cultural institutions to solve problems of physical and spiritual survival, not even of sustainable development. The matter of improving the substantive quality of these institutions and the harmonization of national, local strategies with universal, general guidelines is obvious. The issue of how and why to maintain a balance between the implementation of universal imperatives of human development and local pragmatic situational interests in achieving a specific result, is becoming increasingly urgent to support the existence of humanity as a whole. Therefore, the human community directs its resources to find strategies, ways and mechanisms for organizing and managing culture in general, including program and project activities that would be relevant "not even to today's but to future realities and create fundamentally new mechanisms for international cooperation. Not those who will advise, but those who will act" (Klimkin, 2020).

Modern realities of international cooperation: experience of knowledge exchange as the "cultural capital"

Anthropocentrism, activism, openness, contextuality, heterogeneity, subjectivism are not only the characteristic elements of the modern picture of the "Anthropocene" world (Steffen, Grinevald, Crutzen & McNeill, 2011), they are the foundations of knowledge that is in high demand for nowadays. It is no coincidence that, the prospects for human development are associated in this context with the formation and use of cultural resources of "knowledge societies", with a variety of forms of rationality, multiplicity of experiential knowledge, multiplicity of carriers and ways to obtain, maintain and enrich knowledge.

The switch of actors in the international arena of intercultural interaction is accompanied by the expansion of "cognitive" actors, which involves taking into account the cultural experience of cooperation as a discursive force. It is determined by previously acquired knowledge; forms of identities. Unfortunately, it can be noted that practice is ahead of theory in modern world, which would not always be a proper effective mechanism for counteracting entropic tendencies of diverse ambivalent modernity. But in these conditions of large-scale changes science is not rejected as the

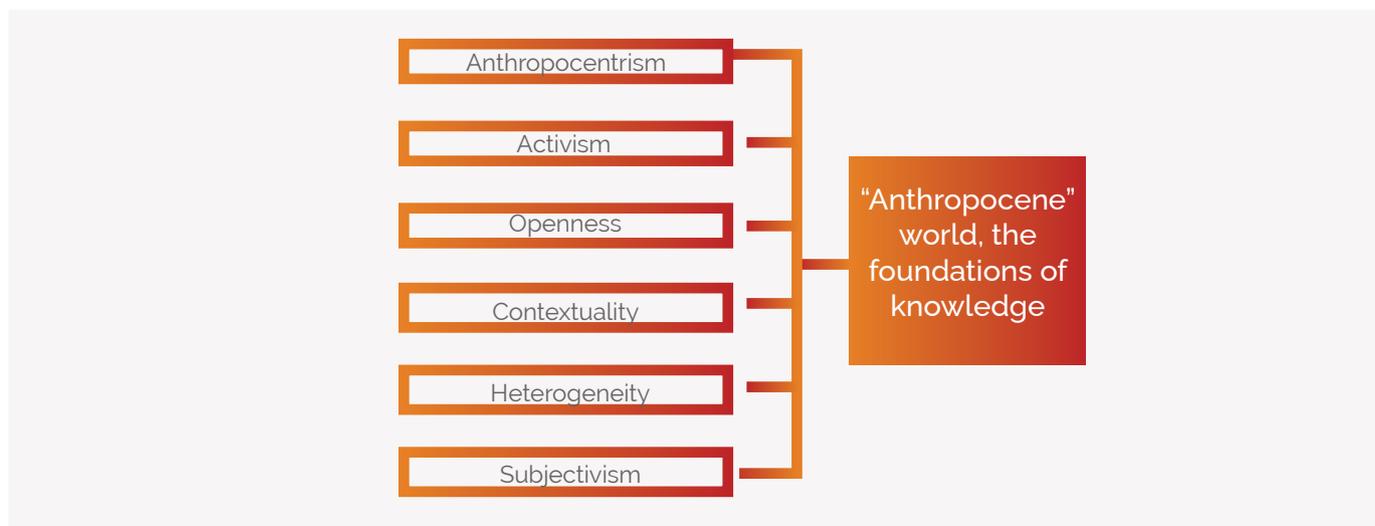


TABLE 1. CHARACTERISTICS OF THE MODERN PICTURE OF THE "ANTHROPOCENE" WORLD AND THE FOUNDATIONS OF KNOWLEDGE

Source: own elaboration, text - (Steffen, Grinevald, Crutzen & McNeill, 2011)

"archaic type of consciousness" (Tyler, 1986: 123). The institutionalization of all theoretical knowledge and its practices becomes a basis for innovative approaches to the reorganization of relevant to modern realities cultural cooperation.

Sharing the opinion of A. Wendt that science is driven by questions (Wendt, 1999: 40), we consider it necessary to ask certain questions concerning the effectiveness of methods and mechanisms of sharing the experience, search for resources of international cultural cooperation to create, accumulate and sustainable development of common cultural capital.

Thus, first, our research hypothesis is that the analyzed and systematized experience of international cooperation in the field of culture shows the productivity and viability of those forms and mechanisms of its organization and management, which focus on the use of knowledge as a tool and result of direct cooperation. In addition, it is focused on mutual exchange of knowledge of different typologies as a fundamental element of sustainable development, support of a stable common globalized world of unique cultures.

It is indisputable that the new challenges before the modern realities of coexistence require a review of the resource provision of sustainable development. All issues in the field of culture require non-standard solutions. This is not the need for a new "cultural turn" in the field of scientific and practical knowledge. Paradigmatic shifts in the social sciences and humanities took place in the second half of the 20th century, when the perspective and methodological tools for research and management of human life processes at all levels changed. Modern practice demonstrates the existence

of new forms of experience in the development and representation of human needs, interests, values. The multiplicity of it does not change, but expands the perspective of the already existed and new theoretical knowledge, its effectiveness. The problem of operationalization of knowledge - both experiential and practical, and especially theoretical - is the subject of research attention of leading international scholars and experts in philosophy, sociology, international relations, public administration, theoretical and practical culture studies, other areas of scientific knowledge. Discursive logic, which is the basis of the information system of communication, creates opportunities for the use of various methodological resources for the analysis of the experience of organization and management of intercultural cooperation.

In our opinion, one of the most relevant to modern international experience and trends in the theory and practice in cultural management, its international component, is the expansion of cultural discourse of international cooperation, management in culture. It becomes possible with the help of resources of socio-constructivist research, based on the phenomenological methodology (phenomenological sociology of knowledge of P. Berger and T. Luckmann in particular), which allows forms and mechanisms of cultural cooperation to be considered as forms and mechanisms of knowledge construction.

This raises the problematic issue of transforming the knowledge accumulated in the diverse space of international cooperation by the world cultural institutions and other direct stakeholders in the interaction into the reality of this diversity of actors.

The essence of this problem lies in the specifics of the interaction of different types of knowledge - theoretical and experimental one. The effectiveness of the results of cooperation depends on its plasticity. In addition, the requirement of the effectiveness of the theoretical foundation of intercultural management, the organization of a common cultural space forces scientists, experts to expand and deepen the internal potential of interdisciplinary and transdisciplinary approaches in research, analytical and expert activities. The interdisciplinary of the study of international cultural cooperation allows to study, understand and organize the plurality of the world of culture by involving not only a constructivist approach, but also elements of cultural anthropology, phenomenology, axiology, and structuralism. It is not only the interdisciplinary approach that integrates existing institutionalized models of knowledge that is effective. Productivity demonstrates transdisciplinary approach, which contributes to the growth of the level of actors' competence on whom managerial, organizational and administrative decisions depend. The transdisciplinary approach provides an opportunity, as a result of scientific "exchange" of cognitive schemes, to jointly find new ways to solve specific problems. The observance of the conceptual unity of research as well as the use of a systematic approach as an important methodological element allows to prevent eclecticism. This contributes to the integration of multidisciplinary knowledge, finding its meaningful intersections and thus expanding and deepening the resource capabilities of cultural studies of international cooperation to use different ways in order to obtain the necessary result.

The complexity of management in the field of culture and international cooperation lies in the specifics of the interaction of their content and form. Interdisciplinary and transdisciplinary principles of interaction of different disciplines correspond to the specifics of the nature of managerial culture. The peculiarities of the cultural sphere determine the same specificity and complexity of the subject field of managerial activities in the cultural field, especially when it comes to the creation of a common product by many actors. In addition, the participants in the cooperation are the part of a diverse cultural space, and their interactions change its content and formal characteristics. It is fundamental that the processes taking place in the field of culture cannot be completely reproduced, even based on one's own positive experience and knowledge of the author's "technologies" of creating a certain cultural

product. The sphere of production of such a diverse product with its value at the interlocal, interethnic and international levels of cooperation makes it impossible to formally unify, mechanically use the content of experimental (theoretical and practical) knowledge. (Practice, unfortunately, shows that some actors do not understand this, as well as ignore the specifics of the subject area involved.) On the one hand, cultural management deals with specific actors with their own interests and needs, specific material and technical support, on the other - the subject of their joint activities - is the "cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services" (UNESCO, 2005: 5). On the one hand - the introduction of specific technologies (related to the fragmentation and specialization of societies and their cultures), on the other - ideas that, despite their "local" representation, are carriers of universal basic values. They contain resources for coordination of socio-cultural interactions, necessarily anticipating and determining this interaction.

These processes, in turn, determines the resource of the discourse of international management in the field of culture (and discursive power is a quality that determines the possibilities and means of interaction). It is based on the ratio of its cognitive and pragmatic components. On the one hand, they are theoretical constructs that contain a long and complex path of generalization and systematization, conceptualization of the same long and complex history of world order. On the other hand, they did not remain abstractions far from real life. Despite the high level of generalization, they have many forms and mechanisms of representation in many different cultural practices of interaction, in particular - intercultural cooperation.

Creativity and effectiveness of cultural management and administration significantly depend on understanding the question of what the actors of cooperation, in particular its managerial staff, are ultimately dealing with. There is an idea that the scope of the manager's efforts in the field of culture is limited to art and close to art aesthetic forms of human activity. Such views are related in particular to the functioning of certain state and non-state institutions that have historically developed. The competence of them, as a rule, included the management of museums, theaters, other institutions and organizational work with the latest forms of artistic practices. Even at the international level, cooperation for a long time was carried out mainly in the form of exchange of artistic groups, presentation

of artifacts of national and ethnic cultures, material assistance in the organizational support of certain artistic and cultural events.

Whereas cooperation is ultimately a constructed and organized process of knowledge exchange and the formation of a common experience of sharing this knowledge. This is the space of the managerial activity in the field of culture.

By directing the processes of intercultural cooperation to the formation of a common stable sustainable space, it should be understood that this community is always relative, given the diversity of worlds that fill this space. Accordingly, the complexity of cultural management is associated with the need to organize the world pictures, the harmonization of images of reality, the processes of interaction. They are often controversial and have complex multilevel mediation in direct dynamic practice. Indeed, human existence is determined by a constant regulation of the surrounding socio-cultural world. Maintaining this order is also an important element of the experience gained by previous generations, used and developed by their descendants. Tendencies to regulate interpersonal interaction are an urgent need for both the current state of modern culture and society, and the need to ensure continuity of cultural experience, the expansion of its innovative capital. The latter determines whether humanity is moving in a circle and thus its self-realization becomes problematic, or "guided by equal partnership, solidarity and transparency" (OSCE, 1999: 3) it creates a common space of societies, "that is nurtured by its diversity and its capacities" (UNESCO, 2005: 17).

UNESCO activities: issues of "reality construction" within the cultural cooperation

If we consider the activities of UNESCO - the global manager of international cultural cooperation - as a complex open system, its positive dynamics depends on the "mobility" of its discursive, analytical component. The quality of this component relies on constructive generalizations, responses to current challenges and the effectiveness of its instrumental and organizational aspects. It is also important to be able to move from abstract discourse to direct concrete actions, "translate" general laws, rules, algorithms into the language of specific cooperation practices and, what is fundamentally important, to have the availability of feedback. This logic is not new, it is articulated by the Organization, significant experience has been gained in

this direction. But, at the same time, the present time has posed many questions to human coexistence, problematizing both the stable structures of intercultural interaction and, in general, the experience and basis for organizing the diversity of human worlds (both on local and global levels). In this context, UNESCO's activities necessarily take the form of strategic and logistical management, which has an important and integral component - knowledge of the specifics, tools and mechanisms (in the words of T. Luckmann) of "constructing reality" in the field cultural cooperation. The important part is also giving this reality those forms and meanings of objectifications, which, in turn, would ensure the sustainable development of mankind. And according to W. Goodenough, (Goodenough, 1964) if the components of culture are what you need to know and believe in in order to act mutually acceptable to all members of society, according to C. Geertz (Geertz, 1973), the activities of UNESCO are an the expanding the boundaries of human discourse.

The knowledge that is opened to the actors of cultural cooperation through UNESCO, moves from the local specifics of intercultural interaction to theoretical generalizations and vice versa. Cooperation for UNESCO is a part of a comprehensible picture of the world, which consists of clusters of meaningful joint actions. Analytical knowledge produced by UNESCO contains, along with categorical-terminological coordination of communicative acts, the formulation of proposals-visions, which are the result of a systematic concentration of different types of theories from different fields of knowledge. Such integrative activity allows to find different ways and means of answers to civilizational challenges and, most importantly - to anticipate, as far as possible in a very dynamic and unstable world, and to take advanced steps to organize socio-cultural space, which would seek and find connections between different phenomena, that is more important that a stable sameness among similar ones (ibid.). Moreover, the presence of the latter is problematized by the reality of cultural diversity.

In this regard, UNESCO, as a global player in strategic management, needs to produce and transmit not only specific information that relates to specific forms and means of cooperation. It is also important to transfer knowledge of the fundamental factors and the general cultural meanings of this cooperation, which are hidden behind this particular diversity. And this is much more important and complex issue. The complexity is caused by the fact that cooperation in the field of culture is directly carried out in a reality that is

not universal for all actors of cultural interaction. The final result of any collaboration depends precisely on how effective it is the knowledge about the ways to harmonize the many realities that are the basis and, at the same time, the result of the experience of creating and representing historically different systems of cultural values. It is the involvement of the constituent structures of local cultures in the creation of a common world that allows to balance the "compression" of the social space by expanding the common cultural space.

The question is: how and thanks to what does this involvement take place?

First of all, due to the development of scientific-analytical and expert knowledge, research and evaluation not only of the potential opportunities to meet the unity of local and global needs, but also the threats that are hidden behind the proposed actions. It is clear that predicting possible threats and identifying risks to the implementation of the "projected reality" is a "thankless task" due to the nature of the objects of the operating environment (cultural product in particular). But it is analytical work that allows to objectify the diversity of local experiences of cooperation and thus provide knowledge on the development of procedural, organizational and instrumental levers of sustainable development of culture in general.

Cooperation in the field of culture is much more difficult than it seems at first glance. The alignment of social worlds, for all its complexity, is still easier than maintaining conformity in the space of culture, mastering the meanings of "other" cultural experiences, the value of "Others" attitude to "cultural capital" (in the terminology of P. Bourdieu).

Finding the points of coincidence of the coordinates that different cultural worlds with their own spatio-temporal characteristics have, is difficult at least because there is no single objective reality (according to Blumer). As a product and as a subject of the creation of subjective reality, a person necessarily needs significant Others. If, according to J. G. Mead, the presence of significant - parents, friends, teachers, spiritual authorities (in the process of internalization of the world) is important, we can say that the problem of intercultural cooperation is to create significant Others.

International cultural cooperation, based on the actions proposed within the projects, involves the involvement of knowledge about the schemes of typification of socio-cultural interaction, specific to a certain possible reality that is projected, in which

the actors live directly. These schemes define typical actions in typical situations of interpersonal interaction at a certain time and in a certain cultural space. The "language" of such schemes of typification (Berger & Luckmann, 1967: 47) provides an opportunity to understand Others, to communicate with them in the fullness of their manifestations in a situation of direct contact. At the same time, it is the specific moments of interaction that enrich these generalized schemes with empirical knowledge of the procedural and final results of the interaction of specific subjects. Knowledge of these components of subjective realities (typical schemes of perception of interaction with others) allows to understand "others" not only as partners in the modern context, but also as representatives of experience of past and future generations of "others". Thus, international cooperation becomes a kind of practice of exchanging "mind-maps", mental schemes of meaningful interactions. That's why the programs, projects contain not only algorithms of joint actions and projected results. In their program basis the schemes of typical reception of a certain experience are put. Its expansion is due to direct "access" to the diversity of the repository of other experiences, other "realities", the life worlds of other "authors".

If we consider programs, projects, various forms of international institutions in the field of culture as a specific multilevel communication "language", which is a form and way of objectifying the historical experience of cultural interaction, its organization and management, the desire for systemic and adequate elements becomes clear. Such "language" allows to divide the experience into broader categories. It is important not only for the carriers but also for the other cultural actors, because the typified experience can in principle be reproduced by everyone (Berger & Luckmann, 1967: 53). In this way, the subjects of cultural interaction will get a productive real tools to align the coordinates of their own and other realities.

Such schemes of typification of cultural experience become a reality of everyday cooperation under certain conditions. On the one hand, it depends on the content of specialized knowledge, its demand by the practice of intercultural interaction and its potential ability to respond to the challenges of empirical reality. On the other hand, from time to time the practice itself, with its often unpredictable logic, signals the limited available reserve of socio-cultural knowledge (in a certain cultural institution, such as UNESCO). And it is not catastrophic if this "signal" becomes an occasion for self-reflection, for meaningful adjustments of the

most projected reality and mechanisms (programs, projects) of its creation.

It is also important that in the process of cooperation, its actors are given the opportunity to "capture" not only "other realities". In a situation of direct action and interaction, which is always a unique opportunity to understand the carriers of other cultures, the value of such cooperation is to expand "access" to their own culture, its capabilities, which become more real, because self-determination and self-expression is possible if the interaction with Others takes place. Thus, international cooperation is understood as a constructed and organized process of self-determination and self-realization of identities (Checkel, 1999).

In the process of cooperation, interests are coordinated and various forms of identities are constructed. But no less important is the fact that this construction deals with "entities". Its ideological content is a driver of action, and already acquired empirical knowledge is the "internal coordinator" of the process. Many misunderstandings in the process of project implementation arise precisely because of ignorance of the specifics of cultural worlds, their resources, the manager has been deals with from the very beginning. If cultural cooperation is understood as the exchange of experiences that are locally felt (Der Derian, 1988: 189), understood and mediated by socio-cultural practices, it becomes clear that the condition of its productivity is equal access not only to universal achievements of human culture, "adsorbed", for example, by UNESCO, but also - to the resources of local cultures.

Regarding the latter, it should be mentioned that the internal dynamics of socio-cultural development at the local level is determined not only by the peculiarities of various aspects of local life. The development of each autonomous cultural entity takes place in the context of general civilizational tendencies, which adjust, directly or indirectly, this internal dynamic. This is the adjustment, which, in turn, emphasizes the identity of the cultural face of a particular community, association, a particular local form of cultural institution. This impact is multifaceted. In the process of interaction of cultural experiences, new formations - common worlds of different meaningful algorithms and results (desired and unexpected) of civilizational projects of human development are formed.

UNESCO is one of the active actors in the process of supporting the sustainable development of mankind, taking into account their own experience of both constructive factors focused on the positive dynamics of socio-cultural development (from economic to artistic spheres) and other, destructive, factors that

provoke misunderstandings and conflicts. UNESCO formed a system of international cooperation, which is created and maintained by standardized interactions and the relevant intersubjective interests of specific actors. The creation of such a system became a tool for counteracting the reification of the world. The space of this world, thanks to direct actions and their results, ceases to be inert and permanent for people. These changes acquire meanings for them as results and - in general - an intentional characteristic of human coexistence.

Focusing on the real results of its own activities, UNESCO takes into account that the reality of modern person is a world where practical competence, pragmatic meanings and motives prevail. In this context, the problem of "instrumental and the signficatory uses" (Berger & Luckmann, 1967: 50-51) of knowledge, experience, which is being offered for adapting within the implementation of specific program tasks, arises. And here again the following question arises: to what extent the mechanisms for adaptation to local opportunities and needs are provided in the content of global proposals and common goals?

Not only key messages are localized. Consciously or not, but - all the content, the information on how and what to do, is being localized, the amount of information resources directly or indirectly is offered to the actors of interaction for direct cooperation. This applies to both specialized information, which is the basis of international management in the field of culture as an element of professional activity of relevant institutions, and the another one, which is aimed at a wider and, accordingly, more diverse target audience.

The next question arises: how to make this stock available for investigation, effective interpretation and implementation, how to ensure equal access to it? It requires a change in the ways to represent the knowledge experience, the creation of a system of conceptual and instrumental-organizational forms of communication.

Using certain concepts, its previous specific organizational and managerial experience, UNESCO moves not from one theory to another, but through the justification of strategic goals and ways of achieving them to justify the timeliness and effectiveness of activities in a particular period. Programs, strategic plans, projects, reports and other documents, which are a kind of generalized projects of the desired reality, are elements of a global system. This is the system aimed at coordinating priorities of human interaction, encouraging the diversity of actors to build partnership for solidarity and sustainable peaceful development.

This cognitive-organizational system, in turn, is a way to operationalize the conceptual knowledge accumulated throughout the theoretical and practical discourse of intercultural cooperation and interaction.

These documents are a kind of conceptual scenario, linguistic fixation and retransmission of cultural meanings of cooperation between different actors at different stages. The development and organization of its implementation relies on cultural managers (from organizations, communities - as "collective managers" to individual professionals). Their professional competence includes the qualities of "discursive technologist" who works in dialogue with a complex system of interaction of different experiential knowledge (theoretical and practical), different cultural worlds, ideas, situational interests.

If we consider the relevant knowledge and information as a subject area of cultural management, the important element is the message, the form of presentation of information. Using the definition of G. Ryle and C. Geertz (Geertz, 1973), the efforts of the managers of cultural cooperation should also be aimed at ensuring that each text has a "thick description", a message. It should contain generalizations along with the definition of values and description of specific procedures, norms and actions, to perceive, understand and implement them in accordance with the cultural context, to create conditions for meaningful participation in cooperation.

The mentioned texts are a system of coordinates of cultural interaction, which allows its process and results to be "put" in a clear and meaningful context. The description of the cultural context involves a transversal analysis of cultural meanings of procedural, behavioral, institutional, regulatory and motivational features of the cultural architecture. The experience of cooperation shows that its effectiveness depends both on the quality of managerial efforts regarding the forms and mechanisms of direct cooperation of cultural entities (communities, organizations, individuals) and complex interaction to create a cultural context. The creation of a cultural context involves the accumulation not only specialized, but also background knowledge, in which and through which the meanings of specific interaction arise. The ability of actors to reach the potential and essence of the proposed ways of interaction and mutual understanding depend on this background knowledge (cultural traditions, rhythms of life, symbolic features of language representation, the specifics of common social ties). Strategic management, in this regard, deals with creating a system of conditions, context, which

encourages the participants of this interaction to such activity. This activity necessarily provides a meaningful character of formation inclusion in new connections.

The next problematic issue of ways and resources of building societies, that share knowledge (UNESCO, 2005), concerns not only the technical side of free access to knowledge resources. The issue is to promote the formation and development of value motivation, the interest of participants in cooperation to use this openness and freedom, "construction" of such knowledge, which would be "motivating dynamics of institutionalized conduct" (Berger & Luckmann, 1967:83). Cooperation involves the presence of interests shared by the participants. Their coincidence is important for the implementation of certain collective actions of solidarity, for the effective organization of cooperation. Common interests, "collective meanings", as well as a common reality arise in the process of cooperation (although, unfortunately, it is not guaranteed).

The transcultural nature of international cooperation in the field of culture requires professional managers with cross-cutting competencies. They will allow to construct relationships and interactions that are due to the existing conditions of human coexistence, its harmonization. Therefore, an important element of the effective functioning of UNESCO and other international organizations is the system of trainings for managers, improving their professional and, what is even more important – social competences. The manager's culture involves the ability to flexibly maintain a sequence of actions at all stages of the project. Flexibility involves the effective use, of appropriate material and human resources: creativeness, critical thinking, pragmatism in the implementation of innovative tools of cultural cooperation. Without such a practice of balanced pragmatism, it is not possible to achieve real progress on a road to the goal. The incorporation of pragmatism as one of the fundamental components of administrative and managerial activities in the field of culture for the manager means the choice of such a way and form of action in which a balance will be found between their own interests, cultural values, and focusing (as a manager and coordinator) on achieving a common goal.

This instrumental and regulatory dimension, which lies in the basis of cultural management, in particular in the field of international cooperation, does not mean the absence of axiological, cognitive parameters of the effectiveness of both the process and the end result of cooperation. Real life itself, with its informal logic, protects managerial activity in the field of culture from

the schematism. It is impossible to remain neutral in cultural cooperation at least because it is a "dialogue" of identities, interests, motives. In addition, it should be noted that our vision of culture for international cooperation, strategic management as the most complex one in terms of technology (contrary to popular belief), does not reject its vision as "the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs" (UNESCO, 1982: 41). We understand that value actions and standards that are neutral are not possible in this space. Within the framework of defining the concept of sustainable development as a mechanism for managing the processes of globalization at the conferences and the UN summit (1992, 2002, 2012) the value priorities of the future society were formulated. International cooperation, in this context, has become a form and a way to implement a system of global humanistic values and a corresponding way of life at the local level. In the texts that represent the strategy of development of the common world, the normative-value component is always the basic element of the informational message. In turn, an important element of the latter is the principle of responsibility, which should be the basis of any strategic projects of the "communicative action" (Habermas, 1984): "act so that the effects of your action are compatible with the permanence of genuine human life, ...so that the effects of your action are not destructive of the future possibility of such life" (Jonas, 1984: 11). Strategy is always value-oriented, while procedural tactics works with interests. Therefore, by giving the initiative to the actors of cultural cooperation, the global strategic manager - UNESCO - is responsible for the management of the general trajectory of the movement of constructing a common sustainable space.

CONCLUSION

Thus, the expanded (but not completely exhausted) delineation of problematic issues related to international cultural cooperation in ordering the "different" and finding the "common" is possible by a constructive exchange of knowledge of different typologies. The ability to self-organized and self-determined cultures in a system of global and local interactions depends on the use of knowledge - scientific, conceptual and experiential - as a tool for

direct cooperation. Joining such forms of cooperation is not an easy task. The inertia was the result of the tendencies of unification and massification of public and individual consciousness. To unite and organize the carriers of culture for activity cooperation requires large-scale research, expert-analytical and financial-economic "investments". With regard to the latter, the world community must be ready to increase the logistical support for the growth of such intellectual "costs" (even in the current crisis in the pandemic and post-pandemic periods). But the problem of creating a "mobilization theoretical and analytical resource", which helps to respond more quickly to the challenges of today and develop a strategy and forms of its implementation that would "give us the ability to address problems before they become" (OSCE, 1999:10) - becomes even more important.

In this context, the essence of management in the field of culture is the organization of production, accumulation and exchange of joint cultural capital. An important element of the latter is knowledge. Management and administration, assimilation and translation of such specific and complex knowledge is possible if there is an understanding of its content, forms and methods of representation, the specifics of functioning and, accordingly, its exchange. It should be clarified that knowledge management is impossible in the usual sense of administration and management. It is possible to manage knowledge by directing it. Methods of cooperation between different cultural actors, which are based on "softpower" (Nye, 2004). (The tools of the latter are education, religion, art, traditions, language) have become the effective mechanisms in the organization of a common strategic direction.

The space of cooperation is an exchange of cultural experience, values, ideas, as a result of which a common reality is created. Conditions under which the actors of interaction find for self-expression those forms of culture that allow in the process of communication not only to better understand others, but also to better understand themselves are formed. (This applies not only to national, state and ethnic actors, but also to the activities of the institutions themselves, such as UNESCO and its partners). This understanding contributes to the improvement of management of the processes and results of cooperation, increase the level of professional and social competence, freedom and responsibility.

This approach to the exchange of knowledge allows to timely reorganize the instrumental and legal systems of practical implementation of policy in the

field of culture at all levels. Also, the important is the constant evolution of the very basis of conceptualizing the experiential knowledge and reinterpretation of the effectiveness of theoretical knowledge. It is the basis of the conceptual basis of managerial activities in the field of cultural cooperation. This does not apply to the traditional guidelines of the humanitarian direction of a globalized society. It is about clarifying the priorities of strategic development, the adjustments made in real life. It is impossible to form a panoramic vision both at the level of strategy and tactics of international management without conceptualization, finding a meaningful theoretical potential for the interaction of different scientific fields and approaches. And this is one of the defining conditions for the possibility of thinking globally and acting locally.

The discursive space of international cultural cooperation is the mechanism through which shared knowledge of different cultural experiences is formed. In this context, cultural management is legitimized as a fundamental organizational and practical component of universalization of accumulated new knowledge.

The world of international cooperation is a specific balance between knowledge and information. Due to this system, text documents are information about the projected reality, opportunities and conditions of participation in the common movement in a certain direction. At the same time, practical embodiment, realization is knowledge which is received by own efforts. Modern realities urgently need the formation of new institutional ties, organizational and analytical structures that would be generators of joint efforts to construct a common (not a single) reality. In this context, the resource for such changes can be the experience of international cultural management as a type of self-perception of the world community, due to which it requires the most constant innovation (Luhmann, 2000: 78). In this sense, international cooperation in the field of culture becomes the experience of the birth of issues, "problems" that require common "solutions", which, in turn, give rise to common "problems" that require "solutions" (ibid.).

In the first section of the paper, the analysis of the literature on cultural heritage highlighted a holistic approach that connects policy, governance and management, indicating strong links between these domains. In particular, it emerged in the analysis that there was a shift from an initial approach based on preservation, to a more open approach based on the intersection between governance and policies, that lately focused on participatory approaches that

could potentially engage the different actors of cultural ecosystems.

In the subsequent section of the paper, the focus was on the EYCH: secondary and primary data (documents and research interviews) were collected, analyzed and discussed. The analysis of these data highlighted that the EYCH was interpreted as an opportunity to change European policy mindsets as well as the perception and role of European cultural heritage in the long term. In particular, the EYCH promoted a different interpretation of cultural heritage as a cross-sectoral field and unifying element that could help to create shared perspectives with other key sectors for the European Union, such as research and innovation, agriculture or tourism. One of the key themes emerging in the investigation is that of participatory governance. Indeed, in line with the Treaty on the Functioning of the European Union (1957) and respecting the fact that cultural policies are competence of member states, the European Union tried to promote its role as facilitator, providing guidelines for a common approach to cultural heritage policies. These common policy guidelines are based on engagement and stakeholders' involvement, sustainability alongside protection and preservation of cultural heritage.

However, the guiding principles for a new management model that could facilitate the participatory governance and the other ideas promoted by the EYCH policy initiatives are not sufficiently identifiable. As a result, the necessary future steps of the EYCH could stimulate a new approach to management of cultural heritage.

In conclusion, the research highlights that the EYCH does not propose a new model of management for cultural heritage. The initiative remains mainly focused on promoting policy actions and participatory governance approaches that are nonetheless difficult to implement without a proper managerial model. These results underline the need for the European Union to take a step forward and indicate a potential future development of this research: identifying a path that could create firmer links between policy, governance and management could be an interesting investigation, in addition basing the research on the analysis of case studies and best practices already implemented in European countries. This could indeed enable the cultural heritage sector to rethink how to fulfill its potential as cross-sectoral, transversal and unifying field.

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